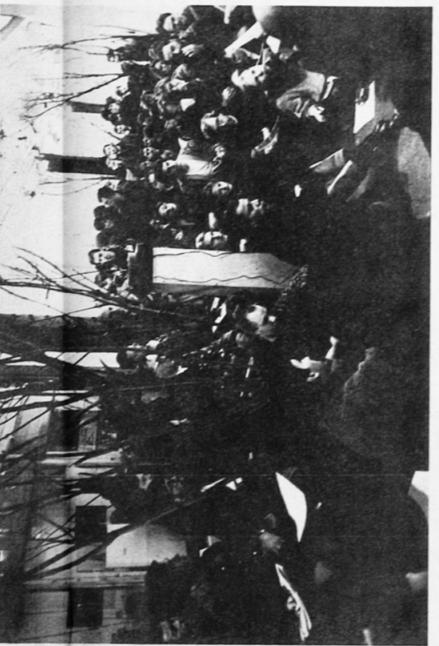


## Purpose

STOREFRONT, founded in 1982, is a collective forum for independent artists and architects with a collaborative spirit toward aesthetic environmental and social advancements. As a collective, STOREFRONT is a place of critical dialogues for the enhancement of human environment through the arts. Through our program of exhibitions, projects, lectures, forums, and publications, STOREFRONT promotes aesthetic freedom with moral conscience.

97 Kips Bay Street New York, NY 10012

## STOREFRONT for Art & Architecture



### Past & Current Funding Sources

Bard Foundation  
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### Individual Contributors

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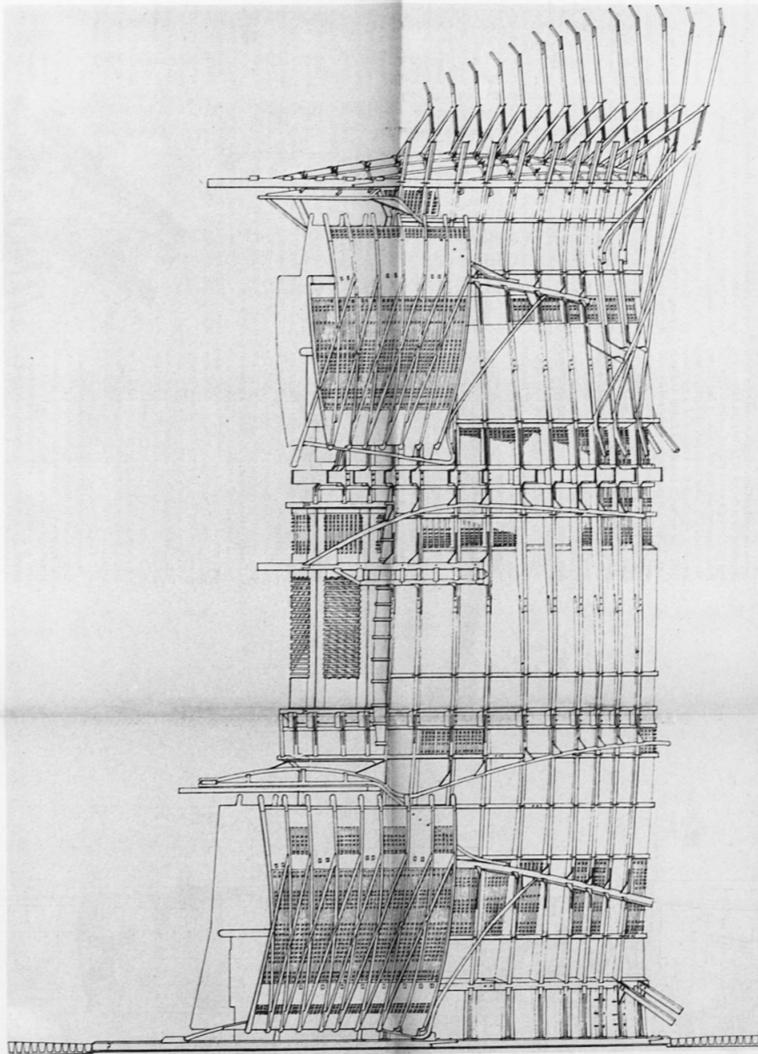
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"Building Projects"

## Macdonald and Salter from London



Service Structure for ICI TRADE PAVILION

**December 3, 1987-January 3, 1988**

Gallery Hours  
Opening Reception  
Wed.-Sun. 12-6 PM December 3, 7-9 PM

### Discussion Program

*Critical Issues in Public Art and Public Architecture*

December 7, 8PM

December 8, 8PM

December 14, 8PM

December 15, 8PM

Influence of scientific development in architecture  
Moderators: Neil Denari, Lebbeus Woods

Government Patronage: Beyond One Percent  
Moderators: Wendy Feuer, Jennifer McGregor

Disruptive Potentials: Criticism and Public Art  
Moderator: Patricia Phillips

Home for the Apocalypse: Crisis of Domestic Architecture  
Moderator: Amerigo Marras

Guests: Christopher Egan, Melissa Feldman, Elise Fisher

## FUTURE PROGRAM

### Exhibitions

#### BUILDING PROJECT BY MACDONALD & SALTER

First solo exhibition in U.S. by the London-based partnership, presenting their orchestration of anthropomorphic and industrial forms, bridging the ideological struggle of tradition and innovation in architecture. (Dec. 3-Jan. 3, 1988)

#### TEMPORARY PUBLIC ART: CHANGES AND INTERVENTIONS

Group exhibition of artists who challenge the limitations in aesthetics and sites of temporary public art, and presenting their current projects that advocate greater freedom for the public realm. (Jan. 15-Feb. 13, 1988)

Curator: Patricia Phillips

Participants: Alfredo Jaar, Kate Ericson, Mel Ziegler, Krzysztof Wodiczko,

#### CYCICAL CITY BY LEBBEUS WOODS

Visionary project for a humanist city, proposing the concept of collective individualism as the blueprint for the architectural and social advancement in the future. (Feb. 19-Mar. 19, 1988)

#### OPEN ARCHITECTURE BY COOP-Himmelblau

Theoretical and built projects from the Viennese studio of Wolf Prix and Helmut Swiczinsky, discharging old conventions and activating new aesthetic freedom in architecture. (Mar. 25-Apr. 23, 1988)

#### FROM DESTRUCTION TO CONSTRUCTION BY KAWAMATA

Humanization of urban environment through construction of public sculptures using abandoned building materials by an artist from Japan. (Apr. 29-June 28, 1988)

#### Project DMZ

Project inviting artists and architects to propose ideas and designs for public use of the Demilitarized Zone between North Korea and South Korea. Timed with the upcoming Olympics '88 at Seoul, the project will examine this physical symbol of unresolved human affairs through the perspective of art and architecture.

#### Discussion Program

##### Critical Issues in Public Art and Public Architecture

STOREFRONT for Art and Architecture presents a series of open forums to bring together artists, architects, arts administrators, and writers for round-table discussions of critical issues in public art and architecture. The discussions are intended to further define the aesthetic functions of art and architecture in the public realm, and to advance the critical role of artists and architects in society. The emphasis of these forums will be on discussions of basic principles that can bring collaboration of aesthetic ideals and public life.

December 7, 1987

Topic: "Influence of scientific developments in architecture"

Moderators: Neil Denari, Lebbeus Woods, architects

December 8, 1987

Topic: "Government patronage: Beyond one percent"

Moderators: Jennifer McGregor, director of Percent for Art Program, Wendy Feuer, director of Arts for Transit Office

December 14, 1987

Topic: "Disruptive Potentials: Criticism and public art"

Moderator: Patricia Phillips, critic

December 15, 1987

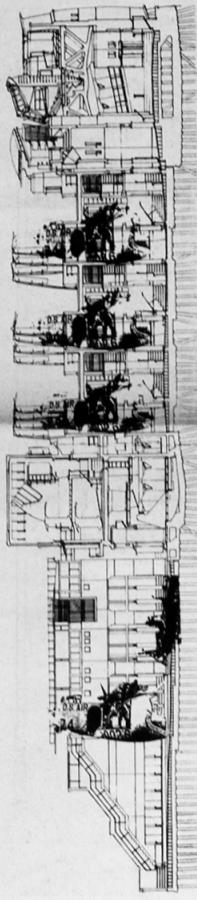
Topic: "Home for the Apocalypse: Crisis of domestic architecture"

Moderator: Amerigo Marras, architect

January 19, 1988

Topic: "Waterfronts and urban access to the earth." In conjunction with the Municipal Art Society's competition for proposals for the west side of Manhattan.

Moderator: Stephen Korns, artist



## NEXT PROGRAM

### MACDONALD & SALTER Building Projects

Seeing the work of Chris Macdonald and Peter Salter on exhibition at the AA in January and February of this year brought a rare shaft of romantic light into those classical and rational rooms. I had chosen Macdonald and Salter to be part of the *Six Young Architects* exhibition that I organized at the Heinz Gallery of the Royal Institute of British Architects back in 1984 — as much for their poetic and romantic approach to architecture as for their clear technical drawing skills. In each case, they look again at the work seen, this time, not under the umbrella of their practice, CODA, but as the work of two individuals.

I had hoped that part of the effect of the *Six Young Architects* show would have been some commissions for architects who had yet to build, yet to show in three dimensions some of their clearly exceptional design skills. This was a meeting of a naive imagination and clearness of these two may well communicate and have exhibitions, but the very individuality of their talents makes it hard for them to create buildings in a very commercial world.

Of course this should not be the case. The shortage of clients for new private houses in Britain is not replicated in the United States — regrettably, the scheme for a house on the River Lambourn in Berkshire underlines this. But it is a significant example of a house design developed from a specific brief. The need for long gestric approaches to the housing market may be a part of the problem — architects like Macdonald and Salter appear to be very specialized and private to the outside world. Their work, on the other hand, is so careful and yet liberating that one longs for their ideas to be exercised in three dimensions.

What is it about their work which makes it so rare and so interesting? They belong to an important tradition. Names for this tradition are manifest. Call it organic, free-form, free-style, assemblage; it has strong roots. The work of Herb Greene in the United States comes immediately to mind. But there are older and deeper roots, in the work of Hans Scharoun, who so successfully combined the individuality of building with by far the largest mega-structure ever built. And yet German architecture, architect of that period is brought to mind. Hugo Haring, who succeeded in humanizing the Modern Movement tradition, less as an advocate of organic architecture and more as a developer of his "individualistic" approach to architecture developed through the specific requirements of client and site. More recent work in Germany by Günter Behnisch, a graduate (as was Haring) of the Technische Hochschule Stuttgart, has many of the qualities of form and organization with reality that are apparent in Macdonald and Salter's drawings.

It is the argument between form and reality that is at the heart of the designs recently shown at the AA. The influence of contemporary British architects contributes to this debate, in particular Peter Cook, whose theoretical work, while enlarging our view of architectural possibility in the city, has undermined the individuality of building by creating mega-designs for the whole city. The influence of Ted Cullinan is clearly seen in the diffuse use of materials and in the conviction that individual buildings can be (indeed should be) designed for particular human and siting considerations. These apparently contradictory influences are reflected in the tension that can so

clearly be seen in each design. There is positive tension rather than conflict. The resolution of the apparent conflict is where the particular genius of Macdonald and Salter lies.

The first instance of a particular brief meeting the poetry of their design solution can be seen in the drawings for the Oriental Studies Museum Extension for the University of Durham (competition entry 1982-3, published in *Architectural Review*, September 1984). For this, Macdonald and Salter proposed, first of all, a solution that is clearly romantic and inspired by the wooded nature of the site. The exhibition of prized and rare objects is set in a series of special rooms located in the hillside along a concrete walkway. The main exhibition area occupies a large single volume that, lurking in the trees, is apparently indistinct in form. The provision of a 'twilight zone' crossed by bridge leading to the entrance of the glass cases — all are painstakingly worked out. The first floor shows at a glance the great collection of the grids, the dynamic entry, and the bright sitting room of the building.

The remarkable drawings for this project are so clear that it is entirely possible to see the scheme is already built on its dimly wooded hillside. The metal ramps leading to loggias that overlook the Durham countryside, the Cor-Ten panels on the steel frame, and the glass floors supporting the glass cases — all are painstakingly worked out. For long gestric approaches to the housing market, the remarkable drawings for this project are so clear that it is entirely possible to see the scheme is already built on its dimly wooded hillside. The metal ramps leading to loggias that overlook the Durham countryside, the Cor-Ten panels on the steel frame, and the glass floors supporting the glass cases — all are painstakingly worked out. For long gestric approaches to the housing market, the remarkable drawings for this project are so clear that it is entirely possible to see the scheme is already built on its dimly wooded hillside. 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